

MUSICAL GAZETTE

An Independent Journal of Musical Events



AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. I., No. 46.]

SATURDAY, DECEMBER 6, 1856.

[PRICE 3D.]

Musical Announcements.

HER MAJESTY'S THEATRE.—

JULIEN'S CONCERTS.—LAST WEEK.—Second appearance of Madame POMA.—Twenty-seventh time of the new grand French Quadrille.

Programme for Monday, December 8th, 1856:—

PART I.

Overture—"Ruy Blas" (second time) this season), received with great applause on the Mendelssohn Night .. Mendelssohn.
Quadrille—From Verdi's Opera, *Il Trovatore* .. Julien.
Symphony .. Andante from "Scotch Symphony" .. Mendelssohn.
Solo—Cornet—"The River and the Star," Angeline, Herr König.
Grand Cavatina—Mme. Poma .. Rossini.
Battala—"Mariadi Rohan," Mme. Poma.
Polka—"Minnie" (first time of performance) .. Julien.
Concerto—Violin—M. Le Hon .. Mendelssohn.
The French Quadrille, with variations, by M. De Folly, De Young, Collinet, Lavigne, Sonnenberg, and König .. Julien.
Finale—"Fantaisie pour la Syrie," "Vive l'Empereur."

PART II.

Opera—Grand Operatic Selection from Verdi's Opera *La Traviata* ..
Quadrille, "The English," Solos by MM. Collinet, Sonnenberg, De Folly, and König .. Julien.
Valse, "Faust" .. D'Albert.
Polka, "My Mary Ann" .. Julien.
Solo—Violoncello—Servais, M. Demunck, jeune.
Galop, "Etna" .. D'Albert.

To commence at Eight o'clock.

Prices of Admission:—Promenade, 1s.; Balcony, 2s. 6d.; Private Boxes, 10s. 6d., £1 1s., and upwards. Private boxes to be secured of Mr. Nugent, at the Box-office of the Theatre; at all the principal Libraries and Music-sellers; and at Julien and Co.'s, 214, Regent-street.

THEATRE ROYAL, DRURY LANE.—

Lessee .. Mr. E. T. SMITH.

THIS EVENING (Dec. 6), positively the Last Night of Italian Opera, and the last appearance of Madame Grisi (by desire), *IL TROVATORE*. After which, *COOL AS A CUCUMBER*, in which Mr. Charles Mathews will sustain his original character of Plumper.

Miss DOLBY begs to announce that her SECOND SOIREE MUSICALE will take place at her residence, No. 2, Hinde-street, Manchester-square, on Tuesday, 9th December, to commence at 8 o'clock precisely, when she will be assisted by the following eminent artists, viz:—

Madame Weiss, Miss Messent, Herr Reichardt, Mr. Benson, Mr. Wallworth, Mr. Thomas, Mr. Lindsay Sloper, M. Sainton, Mr. Lucas, and Mr. Balfe.

Tickets, half a guinea each, may be had of Messrs. Cramer, Beale, and Co., 201, Regent-street; Messrs. Addison and Co., 210, Regent-street; Messrs. Lender and Cock, New Bond-street; and of Miss Dolby, at her residence.

The celebrated BAND of the ANGLO-ITALIAN LEGION beg to announce giving a SERIES of EVENING CONCERTS, Vocal and Instrumental, in the grand saloon of Saville-house, Leicester-square: the first to take place on Monday, Dec. 8. Tickets, 1s., reserved seats, 2s. 6d., which may be had at Messrs. Cramer and Beale's, Regent-street; Messrs. Campbell and Co.'s, New Bond-street; Addison's, 210, Regent-street; and at the principal music-sellers.

ST. MARTIN'S HALL.—This evening,

Dec. 6.—THE SEVENTH of the SATURDAY CONCERTS, supported by Mdles. E. Jacobs, T. Jeffreys, F. Mai, M. Wortley, B. Zerr-Zimmerman, Messrs. George Tedder, Rolfe, Calkin, Cooke, Brewis, Bartleman, Hamilton Braham, Van Heddingham, Niebach, Minasi, Haskins, and Berger.

J. STAMMERS, Manager.

ST. GEORGE'S GALLERY, Knights-

bridge.—SUBSCRIPTION PROMENADE CONCERTS, Soirées Dansantes, and Fancy Fair. This magnificent hall, the largest in England, has been taken for the above stated purposes by the Association for Promoting the Social and Intellectual Amusements of the People, and will open the latter end of December. Terms of subscription—one month, 18s.; one week, 5s.; one evening, 1s.

By order,

Mr. GEORGE A. WEBSTER, Managing Director.

St. MARTIN'S HALL.—The Subscribers

to Mr. HULLAH'S CONCERTS are informed that SEASON TICKETS (transferable) for the series of eight may now be had to the stalls 30s., gallery 15s. The Concerts will be given on the third Wednesday evening of every month from November to June inclusive. Subscribers entering before the second concert (on the 17th December) will receive an additional ticket for it; those entering after the second concert will receive two additional tickets for the third.

ENHARMONIC ORGAN.—A Portrait

of Miss E. S. NORTHCOTE, aged 19, the blind performer on the organ with thirty-eight sounds in the octave, with details, is in the "Illustrated London News," of November 29th, 1856. The Instrument may be seen at Robson's, 101, St. Martin's-lane.

TO PIANOFORTE MAKERS.—

A young Man wants a SITUATION as IMPROVER has been used to the Cabinet Trade. Address to T. C., 44, Hart-street, Covent-garden.

Mr. FOURNESS ROLFE will be happy

to meet with an ENGAGEMENT as TENOR in a Church Choir in London. 2, Albert-terrace, Camden-road.

ORGANIST.—A Gentlemen, at present

disengaged, is anxious to obtain another APPOINTMENT, either in the city, or within a reasonable distance. He is also prepared to supply for any Organist requiring a deputy on any part of Sunday, or on week evenings. Address Musicians, 15, Goswell-road, St. Luke's.

TO TENOR SINGERS.—There is a

VACANCY in Rochester Cathedral for a Tenor Voice. Salary, £60 a-year. Age not to exceed Thirty. None need apply who have not good voices, and cannot read music with facility. Testimonials to be sent on or before the 12th day of December, to the Rev. Precentor Shepherd, The Precincts, Rochester.

SINGING and PIANOFORTE.—

Madame ANNIE LLOYD, from Paris, instructress of the nobility, gentry, &c., in Italian, German, French, and English singing, and the pianoforte, attends or receives PUPILS privately at her residence, 2nd, Quadrant, Regent-street. Professional pupils instructed.

WANTED, a PARTNER in a Pianoforte

and Music Saloon, in the country, where a first-rate connection, &c., &c. is formed. The party must be able to advance from £300 to £400, and likewise have a knowledge of music, and to be able to do the needful that is required in running over the instruments. For particulars apply, by letter, to the Publisher of the "Musical Gazette."

MONS. J. ASCHER, Pianist to H.M.

the Empress of the French, begs to announce that all letters and applications for lessons may be addressed to 22, Mortimer-street, Cavendish-square, or to Messrs. Schott and Co., 159, Regent-street.

Mr. BENEDICT begs to announce to

the nobility, his friends, and pupils, that he has returned to TOWN for the season. All letters to be addressed to his residence, 2, Manchester-square, or to Mr. Mitchell's Royal Library, 33, Old Bond-street.

The MISSES M'ALPINE

beg to announce that they have recovered from their late indisposition, and will resume their professional engagements. Communications relative to Concerts, Pupils, &c., &c., to be addressed to The MISSES M'ALPINE, Hampstead, or care of Mr. Robert Ollivier, 19, Old Bond-street.

Musical Publications.

A CATALOGUE of INSTRUMENTAL

and VOCAL MUSIC, Ancient and Modern, Sacred and Secular, and of Books on the Science and History of Music, now ready. Also a Catalogue of Old and New Books, Part 185. Both gratis and post-free.

JOHN PETERHAM, 94, High Holborn.

"SOUND THE LOUD TIMBREL,"

transcribed for the pianoforte by G. F. WEST, 2s. 6d. "Avison's beautiful air is taken as a theme to many ingenious and original passages; it is one of the best exercises for fingering published, and ought to be studied in every educational establishment."—Vide "Brighton Examiner," Sept. 30. Also by the same author, the "Vesper Hymn," *Cujus Animus*, "God save the Queen," 3s. each; "Nocturne," 2s.; and the "People's Daily Exercise for the Piano," 4s.

The PIANOFORTE.—The Economical

Wonder of the Day. HAMILTON'S MODERN INSTRUCTIONS for the PIANOFORTE, 125th edition, 4s.; ditto for singing, 5s.; Hamilton's Dictionary of 3500 musical terms, 40th edition, 1s.; and Clarke's Catechism of the Rudiments of Music, 49th edition, 1s.

LA PREGHIERA, from Mose in Egitto.

By ROSSINI. Transcribed for the Pianoforte by GEORGE FREDERICK WEST, 3s. "A very elegant rendering of a favorite piece, which will find a ready welcome in musical circles, and will largely increase the reputation of its author."

"Her bright smile haunts me still."

By W. T. WRIGHTON. Poetry by J. E. CARPENTER, Esq. With an elegantly ornamented title, 2s. 6d. "Mr. Wrighton, who has won the suffrages of the million by his 'Postman's Knock,' is equally a favorite in the drawing-room; witness his 'Smiles and Tears,' and these two beautiful songs.

NOTICES, &c.

Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.
 GENERAL NOTICE TO SUBSCRIBERS.—Accounts will be sent out forthwith, made up to Michaelmas; to which prompt attention is requested.

RECEIVED.

E.F.A.—Thanks for the recommendation.

THE MUSICAL GAZETTE

SATURDAY, DECEMBER 6, 1856.

We have been informed that Signor MILLARDI, who has lately sung at the concerts of M. JULLIEN, is the identical Mr. HARRIE MILLARD, concerning whom a Manchester correspondent last week indicted a querulous query, and the same Mr. MILLARD who appeared some months back at Drury Lane Theatre. How much more of this foreignising nonsense we shall have, it is impossible to predict; but we shall not rest till we have unveiled all such illegitimate candidates for public favour, and have convinced those who practise such very ridiculous deception, of the absurdity of their proceeding. While the people generally become more and more discriminative, some professors and vocalists appear to give them no credit for their judgment, and foreign names are assumed with the most abominable effrontery. Do such parties ever consider how they insult the very audiences which support them? Does Signor MILLARDI, or Herr JONES, or Madame BROWNE, imagine that an audience in 1856 is composed of people who prefer foreign to native talent simply because it is foreign? If so, the sooner they jump out of their imaginative delusion the better. The English public, whatever it may have cared for, or have been led by, some few years ago, has grown wonderfully reasonable, and has discovered that hair on the upper lip is not a sign of digital dexterity, and that the fact of a name ending with *-sky*, *-ini*, or *-s*, is no certain indication of a fine voice, or of ability to make the most of it.

Why cannot those who feel tempted to humbug the unthinking portion of the community, employ a few moments in reflection before deciding upon the adoption of such weak and stupid means? Why cannot they bring themselves to consider that every foreign *artiste* in this country must at least laugh at, if not despise, those who profess a noble and elevating art, and at the same time endeavour to attain notoriety by pretending that they come from abroad, thereby making that art a vehicle for their own selfish advancement? How is music to flourish while its exponents think of nothing but the means of gulling the public?

If Mr. RUSSELL, who tumbles at the Circus, or haply climbs to the top of a tall pole and inverts himself for the amusement and wonderment of small children and gaping sight-seers, chooses to draw a large number of the weak-minded gapers by calling himself Signor RUSSELLI, is that any precedent for the vocalist or musical professor, upon whom nearly everything in the shape of public musical performance depends, and are the audiences at concerts to be always considered as destitute of brains as those who rush to see the posturising of Bedouin Arabs, or the bounding of Acrobats? Our strain will always be indignant when we write upon the subject, but we shall write in terms of corresponding glee when we find that those who have adopted foreign handles have the honesty to discard them and appear in

their true English guise. It requires no effort, and will sacrifice no position. *Mrs. ENDERSSOHN* sang as sweetly in 1855 as *Madame ENDERSSOHN* in 1856, and the name of *WEISS* is so attractive to a concert audience, that *Mrs. WEISS* at the head of a bill would, we feel sure, draw as many people as the supposititiously-magic *Madame*. Will not these ladies, for whom we have the highest respect, set the example by resuming their English prefix, and thus shame Mr. HARRIE MILLARD and all those who have given up, or may henceforth give up, the idea of vindicating the character of England as a musical country?

Metropolitan.

SACRED HARMONIC SOCIETY.

The twenty-fifth season commenced on Friday last with a performance of Handel's *Solomon*—one of his latest works, and containing abundant specimens of the massive choral writing, melodious phrasing, and simple grandeur that are the characteristics of the great master. It was a most interesting performance, having the charm of comparative novelty, though the oratorio is plentiful in phrases that are at once recognised as having been employed in earlier, and—to us—more familiar works.

The original MS. of *Solomon* is preserved in the Royal Collection at Buckingham Palace. From the memoranda therewith made, it appears that the composition occupied Handel exactly a month, and that he was, at the time, in his sixty-fourth year. The first performance of the work took place at Covent Garden Theatre in 1749, and it was given three times in one week. It is not a little remarkable that the prices of admission—3s. 6d., 5s., and 10s. 6d.—were so nearly the same as those charged in 1856.

The oratorio is divided into three parts, representing the piety, wisdom, and riches of Solomon. In the first part Solomon, Zadok the high priest, the elders, and the congregation of Israel, are assembled at the dedication of the Temple at Jerusalem, and a double chorus of priests. "Your harps and cymbals sound," follows the overture, and forms the first of a set of choral pieces as broad and magnificent as even Handel ever wrote. The symphonies, however, which introduce and conclude this chorus are of a trivial character, by no means in keeping with the solemnity of the occasion or the dignity of the musical subject of the chorus. The florid peculiarity of these instrumental portions is preserved throughout the accompaniment to the chorus with good effect; but after the choral swell has subsided, the instrumentation has a loose and thin effect. *Solomon* is introduced in an invocatory recitative, "Almighty power," accompanied, and having a bassoon *obbligato* of great beauty. An air which follows, by Zadok, "Sacred raptures cheer my breast," contains some florid vocalization of less commonplace character than Handel was accustomed to write, and the accompaniment is good. A massive double chorus, "Throughout the land," succeeds, and reminds strongly of the noble "Amen" chorus in *The Messiah*. Solomon humbly confesses Jehovah's power in a lovely air, "What, tho' I trace?" the simplicity, devotional feeling, and calm purity of which is scarcely surpassed by any song that Handel has written.

The wedded happiness of the wise King is then portrayed by means of a short dialogue between himself and his Queen. A chorus, "May no rash intruder," a sort of *epithalamium*, is tuneful and flowing, and forms a soft conclusion to part the first: one phrase in this is a reminder of "He led them," in one of the *Israel in Egypt* choruses.

The second part opens with one of the clearest and most gorgeous of Handel's conceptions, "From the censer," a double chorus of electrifying power. With all its grandeur, this hymn in praise of Solomon bears a character most distinct from the strains in which the King of Heaven is glorified, and is a striking evidence of the skill of the composer, and his facility in employing, as it were, two descriptions of grandeur. In hearing this chorus it seems as if little more stupendous could be written in the shape of praise, yet with all its massive effects it does not approach sublimity—has not that devotionally penetrating

effect that must be experienced by every one who hears the mighty "Hallelujah," in *The Messiah*. There are two other fine choruses in this part of the oratorio, "From the east unto the west," and "Swell the full chorus." Both are in praise of Solomon, and are evoked by his judgment in the dispute of the two mothers. There is a fine trio here, between Solomon and the two women, in which the dignified bearing of the King, the imploring anguish of the mother of the living child, and the half dictatorial and quite soulless claims of the false mother, are most artistically contrasted. Those who know "The flocks shall leave the mountains" will easily imagine how Handel has set this scene. The air, "Can I see my infant gor'd?" is a most pathetic appeal on the part of the real mother. There can be little doubt that Mendelssohn had this air floating closely about him when he penned the widow's plaint in *Elijah*, the words "Unto remembrance," and "No breath in him," being vividly recalled by means of Handel's music. A song for Zadok, "See the tall palm," precedes the last chorus of the part, and is a pleasing and graceful *morceau*.

The third part opens with another overture in B flat, called, in the programme, a symphony. It is of most simple construction, consisting of some melodious phrases for the *oboi* (duett), relieved by very common chords—with scarcely any theme—by the stringed band, and is in one movement. The palace of Solomon is the scene, and the visit of the Queen of Sheba forms the subject of this part of the work, which will not bear comparison with the portions we have already noticed. The libretto, which is of most weak complement, fails to give an idea of the importance of the visit of a queen who came from the uttermost parts of the earth to hear the wisdom of Solomon and to behold his riches, and the composer was of course somewhat fettered. There is, however, a fine double chorus, "Now a different measure try;" and the oratorio concludes with a duett between Solomon and the Queen of Sheba, and another double chorus.

The solo vocalists on this occasion were Madame Rudersdorff, Miss Sherrington, Miss Dolby, Mr. Montem Smith, and Mr. Thomas. We believe it was the first appearance of Miss Sherrington and Mr. Montem Smith as principals in oratorio. The education of the lady in the French school,—about as diametrically opposite to oratorio as any two styles could possibly be,—was evident, even painfully evident, at the commencement of her portion of the trio; but in the air, "Thy sentence, great king," some passages of greater fluency and smoothness than such as occur in the trio developed a purity and sweetness of tone that were highly satisfactory, and made us regret that Miss Sherrington—or her friends—should have chosen Brussels as her academy. We are not overburdened with pure fresh sopranos, and it is a pity that one should have been sacrificed at the shrine of embellishment and floridity. Mr. Montem Smith sang with much smoothness and expression. "See the tall palm" was very well rendered by him. M^{me}. Rudersdorff sang with much feeling, too much, indeed, generally speaking, though in the entreating aria, "Can I see my infant gor'd," this redundancy of expression was not apparent. The song demanded the utmost feeling, and M^{me}. Rudersdorff threw her whole soul into it. Miss Dolby, who took the part of Solomon, sang very finely throughout: "What tho' I trace" was perfection, and the audience were delighted with it.

The band was excellent. Some additional wind accompaniments had been written by Mr. Costa to some of the pieces, and had been most judiciously incorporated. An express organ part was also prepared; and Mr. Brownsmith presided at the great instrument most efficiently.

Of the chorus we cannot speak in terms of the highest praise. In the pieces demanding force and weight they were quite at home, and Mr. Costa's *bâton* swung easily enough; but the instant a *piano* passage occurred, the intonation of the great body was painfully faulty, and all precision ceased. Why time cannot be preserved as well in a *piano* as a *forte* passage we are at a total loss to conceive. A chorus in the third part, "Lengthen out the solemn air," was very cruelly treated. If the male voices cannot sing better in tune, they ought to be compelled to attend lots of rehearsals until they agree to sustain the pitch, and to unite in singing the same note. It is a painful reflection that voices should, unless singing at the top of their power, necessarily depart from the path of intonatory rectitude.

The Messiah is announced for Friday next, and it will be repeated on the 19th inst.

ORGAN BUILDERS' BENEVOLENT INSTITUTION.

An evening concert in aid of this institution took place, under the patronage of the Right Hon. Earl Cawdor, on Tuesday last, at St. Martin's Hall. There was a very good bill of fare, but the audience attracted did not fill the great room—the attendance in the reserved seats being somewhat scanty. The vocalists engaged were Madame Rudersdorff, Miss Banks, Miss Palmer, Miss Dolby, Mr. George Calkin, and the Vocal Union, which, as many of our readers know, consists of Miss Moss, Mr. Foster, Mr. Wilbye Cooper, Mr. Montem Smith, Mr. Winn, and Mr. Thomas. Instrumentalists, Mr. Rockstro (flute), and Herr Bohrer (piano-forte). Conductors, Mr. E. J. Hopkins and Mr. Henry Smart.

There must have been some culpable misunderstanding concerning the engagement of Madame Rudersdorff; for that artiste was playing, the same evening, in *Fidelio*, at Drury Lane; and as *Fidelio* was not only in rehearsal but announced for some days prior to the performance, it must have been known that Madame Rudersdorff could not keep both engagements. The Drury Lane management endeavoured to atone for the withdrawal of Madame Rudersdorff, by sending, at the last moment, Madame Amadei and Signor Volpini; but really the public ought not to be trifled with in this manner. Even supposing that Madame Amadei and Signor Volpini were individually superior artistes to Madame Rudersdorff, the substitution would be unjustifiable, the public having paid to hear such singers as have been announced.

Miss Banks, a decidedly rising vocalist, sang "Lo! hear the gentle lark," very well, though the flute *obligato* (by Mr. Rockstro) was frequently hurried, and the *ensemble* spoiled. Her other song was one from *The Mountain Sylph*, for which the compass of her voice was not so well adapted. Miss Dolby sang Donizetti's "Mille volte," Wallace's "If lov'd by thee," and the Irish and Scotch songs, "O bay of Dublin!" and "Heigh, ho! Janet;" the last was encored, and "Come ferry me o'er," substituted. Madame Amadei was encored in "Il segreto," and she joined Signor Volpini in the duett from the last act of *Il Trovatore*. Miss Palmer essayed "Di tanti palpiti," she was more successful in the Irish ballad, "Savourneen deelish," which obtained an encore, and a response in the shape of "Terence's farewell." Signor Volpini, in the place of "La Carita," announced to conclude the first part of the concert, sang "La donna è mobile," and was encored.

Some part-music was excellently rendered by the Vocal Union. Elliott's "Come see what pleasures," Horsley's "Now the storm," and a part-song by Mrs. Bartholomew, called the "Lark;" Curschmann's charming trio, "Ti prego," was beautifully sung at the commencement of the concert by Miss Banks, Miss Palmer, and Mr. George Calkin.

The titles of the instrumental solos did not appear in the programme: those by Herr Bohrer proved to be Beethoven's "Moonlight" sonata, and Liszt's "Les Patineurs," which were well played and unduly appreciated; indeed, coughs and colds seemed to give unusual indication of their prevalence during the opening movement of the former.

When we considered the concert ought to have concluded, we took our respectful departure. Mr. Montem Smith had just sung Hatton's "Good-bye" very sweetly, and had been succeeded by Mr. Rockstro with a flute solo, and there were some nice things to come. Mr. Thomas was to sing "The Wanderer," Miss Palmer was to give Maria Hawes's pretty ballad, "Robin;" Mr. George Calkin, "The Star of Love;" Miss Banks, "Over the Snow;" and Mr. Wilbye Cooper, "The Pilgrim of Love;" and, if all these were sung, we feel perfectly satisfied that they were sung well. A madrigal by Netherclift, "We happy shepherd swains," was to form the *finale* to a concert of indecent length.

CRYSTAL PALACE.

A change was made in the programmes of Friday and Saturday last, from the illness of Heinrich Werner, who had been announced to play. On Friday his position in the programme was occupied by solos on the violoncello and flute, performed by Herr Daubert and M. Servais. Mozart's third symphony was very well given by the band under the direction of Mr. Manns. On Saturday, Mr. J. F. Goodban was engaged to supply the place of Heinrich Werner; he played the *adagio* and *rondo* from Weber's E flat concerto, with considerable taste and finish, evidencing much study since his performance at the Crystal

Palace last winter. The band performed the overtures to *La Clemenza di Tito*, and Balfé's *Siege of Rochelle*, also the arrangement of Weber's *L'Invitation*, which Hector Berlioz made for orchestra, and introduced at the New Philharmonic concerts, and there were solos on the flute, clarinet, and violin, by Messrs. Svendsen, Papé, and Van Heddegham. The vocal portion of the concert was furnished by the members of the Orpheus Glee Union, under the direction of Mr. Edwin Ball. They sang "Soldier's love," "Oft when night," "The little church," and "When evening's twilight," and all of these pieces were given with great effect and warmly applauded.

The following is the programme for this day:—Overture, *Prometheus*, Beethoven; fantasia for violin, Mr. Watson, Sain-ton; song, "The Swiss Girl," Miss Clara Mackenzie (her first appearance), Linley; glee, "Hie thee, Shallop," Kucken; adagio and finale from Symphony in D, Haydn; glee, "The cloud-capt towers," Stevens; aria from *La Donna del Lago*, Miss Clara Mackenzie, Rossini; glee, "Maiden, listen," Adam; variations for flute, Mr. Svendsen, Artz; part-song, "Beware," Hatton; overture, *La Gazza Ladra*, Rossini. The glees, &c., will be sung by the members of the Orpheus Glee and Choral Union.

The following is the return of admissions for six days, from November 28 to December 4:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Nov. 28	..	623	316	939
Saturday	" 29	(2s. 6d.) ..	529	2,148	2,677
Monday	Dec. 1	..	551	218	769
Tuesday	" 2	..	604	267	871
Wednesday	" 3	..	278	70	348
Thursday	" 4	..	313	169	482
Total			2,898	3,188	6,086

AMATEUR MUSICAL SOCIETY.

THE amateurs mustered, on Monday evening, in about the same force as in last season, to commence their eleventh campaign. The room (Hanover-square) was not quite filled; indeed, we scarcely expected to see so many persons present, for the night was one of most scrutinising coldness and no one could have been blamed for remaining "by the household ingle, curtain'd, and &c., and &c." But the amateurs in the auditory are as enthusiastic as the amateurs in the orchestra, and the latter were furnished with an ample amount of the former. The auditory kept the whole affair warm with their proceedings plauditory, and these proceedings were in general correct.

The concert was opened with Beethoven's 2nd Symphony, one of the best things the society did last season, and which was very fairly played on the present occasion. The overtures introduced at the close of the first and second parts were Mendelssohn's *Son and Stranger*, and Donizetti's *La Figlia*. The latter was well played, but Mendelssohn's, which requires exceeding delicacy, was not so satisfactory, and Mr. Leslie very wickedly curtailed the piece, concluding with the full chord at the close of the *allegro*. This was a most uncomfortable error, and an injustice to the composer, which we feel sure Mr. Leslie will rectify at the next performance of this charming overture. The commencement is a lovely movement in 68th time, not leading into, but rather apparently interrupted by the *allegro*. At the concluding chord of this (latter) brilliant movement, the fifth of the tonic is sustained by the horn, and four bars of the *andante* are given *pianissimo* with the most pleasing effect. These four bars have nothing whatever to do with the *entr' acte* of the operatta, and we are at a loss to conceive why Mr. Leslie should have shorn the overture of so original and picturesque a termination.

Another instrumental piece of importance was Mozart's piano-forte concerto in D minor, played by Mr. Simon Waley, as clever an amateur composer and pianist as could well be desired. The only objection that could be urged to his representation of Mozart's beautiful concerto was the hardness, or rather squareness, of phrasing. Mr. Waley's last note was always as loud as the penultimate, and the grace of the composer's slow movement suffered somewhat in consequence. The accompaniment to the concerto, no easy task for the band, was very well played, but some of the wind instruments appeared to have been carelessly tuned, and occasionally interfered with the purity of the harmony wonderfully.

The most delightful portion of the concert was the singing of

Mr. Leslie's choir, which has increased in numbers, and progresses in efficiency. The pieces sung were, "Hard by a fountain" (Waelrent, 1550), "I saw lovely Phillis" (Pearsall), "In going to my lonely bed" (Edwardes, 1560), and "O hills" (Mendelssohn). The compositions of Pearsall and Mendelssohn were encored. Edwardes's madrigal was not asked for a second time, but it was repeated. Pearsall's "Phillis" is too rhythmical for a "madrigal"—though in one or two instances the phrases are adroitly prolonged,—and not sufficiently measured for a "part-song." Mendelssohn's "O hills" received a fresh reading: the ninth and three following bars were taken at a greater speed, and possibly this may be a slight improvement, but on Monday night these bars were sung rather boisterously, and an *agitato* character was imparted to the composition which went a little beyond illustrating the words. With this exception, the singing of the choir and the generalship of Mr. Leslie, were worthy the highest praise.

The only vocal solo was a song by Thalberg, "Within the convent garden," sang with most articulatory distinctness and satisfactory intonation by Mr. Arthur Coleridge, an amateur tenor. Articulation and intonation of the most perfect kind are however not the only requisites for a singer, and Mr. Coleridge has so nice a voice that we advise him at once to place himself under good tuition, and to devote earnest attention to the production of tone. At present there is an unpleasant twang about his singing that cannot be too speedily eradicated.

The audience was of the usual brilliant description.

In front of the orchestra an elegant silver inkstand was exhibited. This had been presented to Mr. Henry Leslie on the preceding Friday, at rehearsal, by the gentlemen of the orchestra, in acknowledgment of his valuable services as conductor, and as a signal mark of esteem. Our Scrap-book this week says something funny about testimonials, but does not include an inkstand in the catalogue of "nuisances," so the amateurs may congratulate themselves on having hit upon a novel and appropriate present, while Mr. Leslie may safely consider that he has thoroughly earned a mark of esteem, and a visible appreciation of his exertions.

MONDAY EVENING CONCERTS.

St. Martin's Hall was again well filled at the eleventh concert on Monday last. The vocalists were, Miss Poole, Miss Eliza Hughes, Miss Manning, Mr. Kenny, Mr. O'Hara, and Mr. Lawler. Miss Manning also appeared as an instrumentalist, performing Pauer's "La Cascade," very creditably. Her only song was an aria by Ricci, and it was encored. That established favourite, Miss Poole, was compelled to repeat Auber's "Young Mountaineer," and a new song by Hodgson, "Two heads are better than one." Miss Hughes was encored in "The Rose of Killarney," a ballad by Alexander Lee, with a curious specimen of rhyme in the verses:—

"Her cheeks are like the rose of May,
Her voice hath banished care from many;
No thought can wrong my bonny flower,
The rose that blossoms in Killarney."

Had we been engaged as poet, we should have contrived to bring in the word "Blarney" somehow into the last line but two. Mr. Kenny was encored in "The Meeting of the Waters," and sang "Now, or never!" instead. He joined Mr. O'Hara in Cooke's spirited duett, "Love and War," which was redemanded. Mr. Lawler was encored in both his songs, "The Wolf," and "The Lads of the Village," for which he substituted "Flow thou regal purple stream."

The part-music consisted of "O who will o'er the downs," "The Curfew," "Here in cool grot," and "Over the dark blue waters."

Mr. Frank Bodda was originally announced for this concert, but an apology was made for his absence.

ST. JAMES'S CHURCH, PICCADILLY.—This church, known as one of the beautiful perfections of Sir Christopher Wren, has, for the last three months, been undergoing extensive repairs, and was re-opened last Sunday. In the afternoon the church was crowded to hear the first sermon of the new Bishop of London since his elevation to the diocese. The text was from the "Revelations,"—"Even so Christ cometh,"—and the sermon was for the season (Advent) rather than the occasion. His

Lordship only slightly alluded to the deep responsibility of the situation to which he had been called. A collection was made for the repairs and alterations. The musical service, performed by a full choir besides the children, consisted of a grand chant for the "Gloria," Dupuis's *Magnificat* in A; Jones's *Nunc dimittis*, in C; and the tunes "Angel's Hymn," and "St. Magnus." The organ has received some repairs and additions, on which we postpone remark until our next, when we shall have to notice the selection of music given at the church last evening by Mr. Burrowes, the organist.

Opera.

DRURY LANE.—The performances during the week have been highly interesting. On Monday *Don Giovanni* was repeated in the presence of a crowded audience, Herr Formes sustaining the part of Leporello, which, as we stated last week, was his original character in this opera. On Tuesday Beethoven's pathetic *Fidelio* was given, the principal characters being irreproachably represented. It seemed strange after so many announcements of "Italian operas," &c., to have a German opera, and sung in German; but with such *artistes* at hand as Madame Rudersdorff, Herr Reichardt, and Herr Formes, what was to be done but to give *Fidelio*? The two last-named were thoroughly famed in London (when the last series of German operas was given at Drury-lane) for their delineation of the characters of Florestan and Rocco, but the appearance of Madame Rudersdorff as Leonora, a part before assumed by Madame Caradori, was, we believe, novel to an English audience. Her performance throughout, both vocal and histrionic, was excellent, and a better enactor of the part of Leonora could not perhaps at the present moment be found. Mdlle. Sedlatzek was an interesting Marcelina. The less prominent parts of Pizarro, Jacquinio, and Fernando were filled by Mr. Hamilton Braham, Signor Gregorio, and M. Lebrun, and not so well filled as could have been desired. The music is difficult, and, as neither of these gentlemen are Germans, some allowance must be made. In justice to them we must grant that they acted with intelligence, and spoke the German well. The opera was done with the original dialogue, instead of the absurdly conventional recitative with which it has frequently been hampered in order to conform to Italian notions of opera. There is much quick action in *Fidelio*, which is clogged by the dialogue being converted into recitative. The band, under the conduct of Herr Anschuetz, was not all that could be desired, neither was the chorus unexceptionable. The "Prisoners" chorus was especially queer. The applause, which was distributed with considerable care, was mainly devoted to the three principal characters. The story of *Fidelio* is so interesting, that we could wish a good adaptation of the opera to the English stage.

We consider Herr Formes's Rocco one of his finest performances: scarcely less admirable is his Marcel in *Les Huguenots*, which was produced on Thursday night; and though the part of Valentine is one of Grisi's comparatively recent assumptions, there are few characters in which she is less effective,—few characters in which she displays such feeling and passion as to carry the whole house with her. She was well supported on Thursday by Herr Reichardt in the part of Raoul, and the engagement of M. and Madame Gassier, as St. Bris and the Queen, was most satisfactory. Beyond the mention of these accomplished *artistes*, we dare not proceed laudatorily. The music is as difficult, in its way, as *Fidelio*, and much more preparation and rehearsal would be indispensable in order to secure a perfectly decent representation of Meyerbeer's great work. The house was crowded, and applause was awarded with as much discrimination as on Tuesday.

The series of operas terminates this evening with a performance of *Il Trovatore*.

Theatrical.

ALDRESHOTT THEATRE.—The first performance of the non-commissioned officers of the 1st battalion of the Rifle Brigade took place at the Camp Theatre, on Wednesday and Thursday. The pieces selected were the comedy, *Fish out of Water*, and

Slasher and Crasher. We hear that a large and permanent theatre will shortly be built, the present one containing only about 200 persons, a very small proportion of about 14,000 men anxious to gain admission. As the theatre is the only amusement the camp has to look forward to during the long winter evenings, it is to be hoped that the work of building will soon commence.

ASTLEY'S.—"To horse!" is still the cry at Astley's. *Macbeth* has been produced with we don't know how much "horse-power," though, to do the management what justice we can, we must state that the equine exhibition is not so profuse as usual. Mr. Holloway plays Macbeth, Mrs. Jackson, Lady Macbeth, and Mr. Howard, Macduff; and the performance is highly meritorious. Some excellent equestrian *tableaux* are introduced at the commencement and conclusion of the tragedy.

LYCEUM.—Mr. Charles Dillon went clean mad last week, at least so we might infer from his suffering a *troupe* of Bedouin Arabs to make their appearance on the Lyceum boards. Christmas will very soon be here, and in the mixture of pantomime and burlesque which is preparing for the holiday folks at this elegant house, the Bedouin Arabs will doubtless delight the youngsters and such people of maturer growth as take pleasure in witnessing the contortions and fantastical evolutions of their own species, but we think that at the present time a serious drama is sufficiently relieved by a good farce like *Doing the Hansom*, or such a burlesque as *Perdita*, with the performers all standing on their feet, and behaving like sensible members of a dramatic company. Ten Arabs doing all sorts of thorough impossibilities would be just the thing for part of a Christmas pantomime; but they are ten too many for the present entertainments at the Lyceum, which are of too high a character to admit of such absurdity as this Arabian engagement passing without notice and condemnation. The Arabs during their few nights' engagement obtained the most tumultuous applause. The more's the pity!

On Monday Mr. Charles Dillon took his first benefit, selecting *Othello* for performance, and thus laying claim to higher distinction than is obtainable by melodramatic acting. Mr. Dillon's *Othello* is, so to speak, more pure than we have been accustomed to see. So many actors in these great parts allow energy to run into rant; and though in some of the more passionate scenes Mr. Dillon employed abundant force, there was a tempered vehemence which marked the command and self-possession of the true artist. In the pathetic and remorseful scene towards the close of the tragedy, Mr. Dillon was most effective, and the general excellence of his performance made us regret that he was not thoroughly well supported. Mrs. Dillon's Desdemona was quiet and ladylike, and Mr. Stuart's Iago, and the Cassio of Mr. McLean were commendable; but Mr. Dillon's *Othello* stood out in somewhat strong relief. After the tragedy, Mrs. Howard Paul, who will be recollected as Miss Featherstone, sang, and a scene and ballet followed, concluding at a late hour.

Miss Fitzpatrick takes a benefit at this house on Monday next. The following advertisements on the subject have appeared in the *Morning Post*.

"Miss Fitzpatrick begs to inform her friends and the public that, owing to the terms of the engagement entered into by her with Mr. Charles Dillon, the manager of the Lyceum Theatre, which terms were drawn up by Mr. Dillon's father, she is compelled to take a benefit, on the 8th December, at a charge fixed by the manager, although she has never acted but once in the theatre, and has consequently no claim to ask a favour at the hands of the public. Mr. Charles Dillon has stopped her salary for some weeks to meet the expenses of the benefit, and compelling her to take a benefit on his own terms, may hereafter claim all money due to her, and possibly bring her into debt to the management. Miss Fitzpatrick apologises for briefly stating these facts to the public, and respectfully claims their kind consideration on this, to her, most painful and difficult occasion."

"The attention of the public having been solicited by advertisement to a dispute between the management of the Lyceum Theatre and Miss Fitzpatrick, the former, although most unwilling to occupy the public ear with a matter in which it can have very little, if any interest, is compelled to state the facts which serve as causes for its present apparent want of gallantry in not letting Miss Fitzpatrick have entirely her own way. That lady's first act of self-government, after the engagement was

formed, was to refuse the part of Zephyrina, in *Belphegor*, originally played by Mrs. A. Mellon (Miss Woolgar), and to insist upon having a farce played for herself. She has since refused every part cast her for performance, on the plea of their being unequal to her capabilities. Of these, one (Maritana) has been frequently performed by actresses holding the highest position in the profession—Mrs. C. Kean and Mrs. Stirling. Consequently, the management, finding its original position reversed, was compelled to seek the end of so disagreeable a task as Miss Fitzpatrick's self-appreciation imposed on it. Having for several weeks received a heavy salary for doing nothing, when called upon to take a benefit, and pay the bare nightly expenses of the theatre, Miss Fitzpatrick complains of being compelled to do so by the terms of her own engagement. With this statement of facts, the management most willingly submit to the judgment of the public."

"Miss Fitzpatrick, deeply regretting that she is involved in a newspaper controversy, respectfully informs the public, in reply to Mr. Dillon's advertisement, that her engagement was for "high and leading comedy;" that the only parts which have been offered to and refused by her are Zephyrina, in *Belphegor*, and Maritana, in *Don Cesar de Bazan*—parts not belonging to her line of business; and that she never insisted on having a farce played for herself. On the opening night (to which allusion is no doubt made), she played in the *Wedding Day*, at the request of the Manager, and came before the audience (the only time she has appeared) after 1 o'clock in the morning.

ST. JAMES'S.—On Tuesday evening the members of the Oxford Dramatic Club, assisted by Mr. H. S. Carleton, gave at this excellent little theatre an entertainment for the benefit of that excellent institution, the Great Northern Hospital.

As the public generally may not be acquainted with the merits of this institution, a few facts, briefly stated, may not be out of place here. The Great Northern Hospital, situated in the York-road, King's-cross, was opened in June of the present year, and in the short period that has intervened no less than 9,213 new cases have been attended, and 37 in-patients admitted. Several severe operations have been performed with success. This statement, perhaps, affords the best evidence of the necessity and value of the institution that could be offered.

In criticising the performance of an amateur company it is usual to make considerable allowances, to view the matter from a different stand-point, to measure by a different standard from what would be adopted in treating the performances of a "regular" troupe. This forbearance of criticism, though often necessary, and always reasonable, is less than usually required in the case of the Oxford Dramatic Club, whose performances on Tuesday evening advantageously compare with those of some professional companies.

The evening's entertainment commenced with Massinger's master-piece, *A New Way to Pay Old Debts*, in which Mr. H. N. Phillips played Sir Giles Overreach with much force and judgment. Mr. E. W. Rellim, as Wellborn, was manly, dignified, and at the same time somewhat playful. Mr. H. Lorrequer made an excellent Marall, and the remaining characters were equally well cast. After the play, Mr. Carleton gave a series of capital imitations of London actors, "and other popular favourites," under the title of "Dramatic Shadows," which were much and deservedly applauded. Of these one, and one only, might be considered a little ill-natured, but we are forced to confess that it was, after all, only just. The rest were of the usual character, sufficiently like to be instantly recognised, and sufficiently "coloured" to be amusing. Decidedly the best were a series of imitations of that star of burlesque, the unrivalled, but no longer "inimitable," Robson.

In conclusion, we had (by permission of Mr. Selby), *The Unfinished Gentleman*, which was performed with the same judicious cast and excellent acting as the former piece.

As for the few professional actors engaged, we feel that this is hardly the place to comment upon their performances; but if we were to do so, we should have to speak of them in terms of eulogy. Every part of the theatre was well filled.

SURREY.—A drama entitled *Birds of Prey* has been produced and with better success than the spirit of the piece warrants. *The Bohemians of Paris*, brought out some years ago at the

Adelphi, has evidently suggested to the author of *Birds of Prey* the representation of a gang of swindlers and some scenes of villany, with, of course, some eventual retributive justice. There is plenty of excitement, but the play is not of an elevating character.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Upper Gallery, 1s.; Lower Gallery, 1s. 6d.; Pit, 3s.; Upper Boxes, 3s. 6d.; First Circle, 5s.; Dress Circle, 7s.; Stalls, 10s. 6d.; Private Boxes, One, Two, Three, and Four Guineas each.—Doors open at half-past 7, commence at 8.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

HER MAJESTY'S THEATRE.—Promenade, 1s.; Upper Boxes, 1s.; Gallery, 1s.; Dress Circle, 2s. 6d.; Private Boxes, 10s. 6d., £1 1s., and upwards. Private Boxes to be secured of Mr. Nugent, at the Box-office of the Theatre; at all the principal Libraries and Musicsellers; and at Jullien and Co.'s, 214, Regent-street.

LYCEUM.—The Box-office open from 11 to 5 o'clock. Stalls, 5s. (reserved the whole of the evening); Dress Circle, 4s.; Upper Circle, 3s.; Pit, 2s.; Gallery, 1s. Half-price to all parts of the House at 9 o'clock, Stalls excepted. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

SADLER'S WELLS.—Dress Circle, 3s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 7, commence at half-past 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6¹⁵ commence at half-past. Half-price at half-past 8.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Crystal Palace Concert, 2.

Saturday Evening Concerts, St. Martin's-hall, 7¹⁵.

Il Trovatore, Drury Lane Theatre, 8.

MONDAY.—Miss Fitzpatrick's Benefit, Lyceum, 7 (see advt.).

Monday Evening People's Concerts, St. Martin's-hall, 8.

TUESDAY.—Miss Dolby's Second Soirée, 2, Hine-street, 8.

FRIDAY.—Crystal Palace Instrumental Concert, 2.

Sacred Harmonic Society (*Messiah*), Exeter Hall, 7¹⁵.

Mr. E. T. Smith's Benefit, Drury Lane.

SATURDAY.—Crystal Palace Concert, 2.

Saturday Evening Concert, St. Martin's-hall, 7¹⁵.

Provincial.

BLACKHEATH.—Mr. Swanson, the blind organist of Blackheath-park Church, gave his annual concert at the Literary Institution, on Wednesday evening. The vocalists were Miss Clari Fraser, Mr. Young, Mr. Wilbye Cooper, Mr. Cummings, and Mr. Leffler, and some excellent concerted music was given by this party, including Bishop's "Where art thou, beam of light?" "Sleep gentle lady," "O maiden fair," and "Come o'er the brook" (the popular arrangement of Ford's "Since first I saw your face"). There were five encores—Miss Fraser in "The spell is broken," Mr. Young in "Sweet Mary of the vale" and "Good-bye, sweetheart," Mr. Wilbye Cooper in "Yes, 'tis a spell," from Dugan's operetta of *Leonie*, and Mr. Leffler in Hatton's humorous ballad, "Simon, the cellarer." A young pupil of Mr. Swanson played a pianoforte solo, and Mr. Swanson himself played a fantasia. The blind concert-giver accompanied the vocal pieces wonderfully well. The attendance was somewhat "damaged" (so a correspondent writes) by the inclemency of the weather.

BRIGHTON.—The Royal Pavilion Band gave a morning concert on Saturday last, with the excellent vocal relief of Miss Clari Fraser and Herr Reichardt. The instrumental portion of the programme—under the direction of Mr. Oury—comprised the overtures to *Fidelio* (in F) and *Zampa*, selections from *Jessonda* and *Les Huguenots*, and Julien's French Quadrille, also Weber's "Invitation," performed on the pianoforte by Herr Derffel, and one of his own (Herr Derffel's) compositions. Miss Fraser sang Wallace's ballad, "Why do I weep for thee?" and was encored in the aria, "Anch'io," from Verdi's *Nino*. Herr Reichardt was also encored in a romance by Donizetti. This extra programme of the Pavilion Band was arranged by Messrs. Beale and Co. There was a good attendance, nearly 500 persons being present.

CHICHESTER.—A very pleasing musical entertainment was given in the Assembly-rooms, on Monday, under the patronage of Major Prettyman and the officers of the *dépôt battalion*, now stationed at the barracks, by Mr. Bishop, of the cathedral, in which he was ably assisted by his fellow lay vicars, and Mrs. C. Pillow, from Canterbury, whose reputation as a vocalist is now well established in that city. Mr. W. Mitchell, assistant organist of the cathedral, presided at the pianoforte. The audience was good, consisting of most of the gentry of the city and vicinity, who were evidently much pleased with the several performances, particularly with the glee, "Who comes so dark," which was sung by Messrs. Bishop, Pillow, Osmond, and Weller. A song, "Within this holy portal" (an English version of Mozart's "In diesen heiligen hallen"), by Mr. Bishop, was much applauded, as was his fine solo on the cornet. Mrs. Pillow, in "Willie, we have missed you," was well received, and encored. She sang several other pleasing songs in her usual style of excellence. The concert was brought to a close by singing the National Anthem.

CHELTEMHAM.—The new English glee and madrigal union, consisting of Mrs. Sunderland, Miss Freeman, Messrs. J. Wood, Rhodes, and H. Phillips, appeared at three concerts given at the Assembly-rooms on Tuesday evening, Wednesday morning (sacred), and Thursday evening, the 25th, 26th, and 27th ult. Mrs. Sunderland's singing confirmed the high encomiums that have appeared from time to time in the *Musical Gazette* of her abilities. She possesses a good voice, very flexible, and of great power and compass, which she manages with a pure and easy delivery. Encores were awarded her for Haydn's "My mother bids me bind my hair," Handel's "Rejoice greatly," and Bishop's "Tell me my heart." Miss Freeman received a similar compliment for Mendelssohn's "But the Lord is mindful." Both ladies narrowly escaped doing *double duty* for singing so well—the former, "Angels ever bright and fair," and the latter, "O rest in the Lord"—the lateness of the concert, together with a consideration for their fatigue, stopping the applause, which was most enthusiastic. Mr. Phillips met with a cordial reception, and received a well-merited encore for Purcell's "Return, revolting rebels," sung, as Phillips can sing, with an energy and style that called forth loud and continued plaudits. He substituted the song, "I cannot leave the Highland hills." This was also redemanded; he then sang the "Bear hunt." Mr. Rhodes

is a very promising young man, having a bass voice of good quality and compass, and will, in a short time, be a very useful singer. Mr. Wood only took part in the concerted pieces; his voice does not possess a *lignum vite* quality, and the want of it was sensibly felt in the glees and madrigals; notwithstanding this, however, they were well sung, and the following encored:—Stevens's "Sigh no more, ladies," Mornington's "Hark the lark," Pearsall's "Who shall win my lady?" and Hatton's four-part song, "Beware." From the *Looker-on* we quote the following:—"We regret to say the attendance upon each occasion was most discouraging—a circumstance, no doubt, ascribable in part to the many musical entertainments which had been injudiciously crowded into the same week, rendering it impossible for either of them to receive that fair share of patronage to which it was entitled."

Miss Catherine Hayes's concerts, at the same rooms on Friday evening and Saturday morning, the 28th and 29th ult., drew fashionable, but not crowded audiences. She sang Meyerbeer's air, "Ah! mon fils," and Bellini's "Come per me sereno," from *La Sonnambula*, the ballads, "Auld Robin Gray," "The harp that once," and substituted for the encore "Coming thro' the Rye." Saturday's programme allotted to her Bellini's "Casta Diva," Donizetti's polacca, "O luce di quest' anima," and the Irish melody, "Savourneen Deelish," in all of which her voice was heard to great advantage—each song eliciting the most rapturous applause. With the fair *cantatrice* were associated Mdlle. Corelli and Mr. Chas. Braham as vocalists, Herr Ernst, M. Paque, and Mr. G. A. Osborne as instrumentalists, who severally performed solos upon their respective instruments, violin, violoncello, and pianoforte, to perfection. Mr. Osborne also officiated as conductor.

In the evening (Saturday) Dr. D'Elwart delivered a lecture upon the French language; between the parts, a somewhat lengthy selection from Mr. Capes's manuscript oratorio of *Moses* was announced to be performed, under the direction of Mr. J. O. Smith, but through some accidental cause, three pieces only were sung, and the remainder taken from Handel, Haydn, Mendelssohn, Spohr, and Costa. Mrs. Powell received an encore for "Angels ever bright and fair," as did also Mr. Mason (from Worcester Cathedral choir), for "In native worth," and Mr. Pett for "Arm, arm, ye brave." Although Mrs. Evans was not so fortunate as her companions, she nevertheless deserved the compliment for "O rest in the Lord" and "The Morning Prayer" from *Eli*, both of which she sang with much feeling and good taste. The concerted pieces were very well rendered. Mr. Smith presided as accompanist.

MANCHESTER.—Beyond the performance of the *Eli* on Saturday evening last, we have not very much to record. The attendance on that evening was not so large as on some previous gatherings. Probably the severity of the weather might have tended to produce this circumstance. The composition was much admired by many of the assembled audience, while others—of the hypercritical school—seemed disposed to question its claims to consideration. We are not disposed to go with either those who mercilessly condemn, nor yet with those who may have pronounced it as well worthy of equal commendation with the masterpieces of Handel and Haydn. However, it is, and must be regarded (next to the *Elijah*), as one of the most important productions of the present age, and, as such, we do not doubt but that it will secure for itself a fair share of consideration at the hands of such as do not look for miracles of musical excellence. The details of the work have already been reviewed in the columns of this journal, therefore any elaborate criticism is unnecessary in the present instance. The illness of Mr. Sims Reeves caused an unavoidable change in the primo tenore, Mr. Lockey, in the most generous spirit, supplying the unfortunately created vacancy—it is not necessary to say how. The other artists engaged are also so well known in their respective parts that it is only requisite to say that they respectively filled them with their usual skill, Mr. Weiss being especially admired in the part of *Eli*. The "Monday Evening Concerts" are still progressing with considerable success. Mrs. Whitham and Miss Newbound (of Leeds) were the lady artists engaged on the last occasion. Of the latter young lady we may remark that there is promise of future excellence; the voice is firm and rich in quality, but somewhat inclined to a readiness of character that it would be wise to "nip 't th' bud." With so many admirable artistic models now familiar to us all as "household words,"

Miss Newbound cannot fail to realise much advantage from further study and appreciation of their several merits.

OXFORD.—We begin to entertain a hope that the science of music will at length reassume its proper place among the studies of our University. Our able Professor, the Rev. Sir F. A. Gore Ouseley, Bart., on Wednesday week, gave his fourth lecture (the third of the term) on the history of music. He commenced at the period when the new art of printing unlocked the treasures of literature, and showed that music had been equally cramped and deformed by its limited circulation. The few works on the subject were inaccessible to the many, and, like other works of research, were written in Latin, a language not then very generally read. This, coupled with jealousy of any change in the composition of church music, tended to chill the ardour of composers, and to check originality of thought. This discouragement was not without its influence on secular music, although in fairness it should be said that very few compositions of this date have been handed down to us, and these so badly transcribed as hardly to offer a field for criticism. In the middle of the fifteenth century music awoke from her lethargy and made great progress, consequent on the spirit infused into it by the art of printing. He then gave a list of the chief writers who flourished in the latter half of this century, accompanied by a few specimens of their compositions, which contrasted favourably with those given in the former lectures. Tinctor, in a work published in 1490, gives Dunstable the credit of establishing the art of counter-point, by which he here means figurate harmony. The father of modern music, Franchinus Gaffurius, flourished towards the end of the fifteenth century. His works were extensively circulated, and exercised a powerful influence in the diffusion of musical knowledge. He not only introduced a clear method of illustrating musical measure, but also gave the characters of musical notes, formed very much as at the present time. Double counter-point, canon, or fugue, were clearly unknown to him at this period, although faint traces of them may be found at an earlier date. Several works on the subject were written early in the sixteenth century by Peter Aron, a Florentine. Many discords and chromatic harmonies were allowed for the first time by this writer, who followed in his theory Marchettus, of Padua, and Ramis, a Spaniard, who first suggested a temperament in the scale—which had hitherto been kept to the Pythagorean tuning—which rendered the thirds and sixths discordant, and aggravated many of the harsh effects which we still experience, where modern temperament has not been adopted. The Professor then gave a list of the principal writers of the sixteenth century, at which period the knowledge of counter-point, canon, and fugue became considerably extended. He then took a review of the composers of the middle of the fifteenth century, ascribing to Okenheim the probable composition of a motett in 36 real parts, and the probable invention of enigmatical canons, which obtained much repute. To his pupil, Jusquin Des Prés, modern music is indebted for some of the most favourite melodic phrases which have ever been current in fugue writing. Dr. Crotch justly styles him the father of modern harmony. A specimen then given from a mass of Jusquin, called "L'homme armé," showed the very great progress which had been made in a comparatively short period. Other specimens attested the correctness of this opinion. Luther, as is well known, possessed a considerable knowledge of music, and exercised an extensive influence over its renovation in Germany, and he himself composed melodies adapted to his hymns. The intercourse of the Flemings with the neighbouring countries rendered more than usually brilliant the Augustine age of music in the Netherlands. This intercourse enabled them to make themselves masters of all improvements, and turn them to their own advantage, and great encouragement was given to the science by the many royal personages who then resorted to that court. The Flemish composers of this period were very numerous, and their works are of the highest merit. Then followed two choice specimens of this school—one by Orlando di Lasso, the other by Willeart. The next composer mentioned by the Professor was Goudimel, a Frenchman by birth, who migrated to Rome. Here, in 1540, he opened a school of music, the first of the kind, in which was educated the immortal Palestrina. It would be injustice to abridge the Professor's remarks on this great man. With regard to him, suffice it to say that he was one of the most voluminous and talented composers the world ever produced; and to him we are indebted for the great Italian school of choral harmony

and for the preservation of church music, which had fallen into so corrupt a state as to have become offensive in its use. It is impossible, in so short a space, to do justice to these lectures, which, to be duly appreciated, should be read *in extenso* an opportunity of which we hope the Professor will afford us by their publication. But we cannot conclude without observing that, as one of his special objects is without doubt impartially to set forth the relative merits of what is termed "plain song" and church music, in the improved state in which it now exists in our cathedrals; and as there are not wanting those who boldly assert that Palestrina and his followers in church music studied and practised the principles of "plain song"—as all say they must do who wish to excel in church music—whereas the Professor directly proves that Palestrina improved church music, and thereby necessarily made innovations which advocates of "plain song" would repudiate in their favourite school—we cannot refrain from again quoting a passage from a preceding lecture, viz., "that the uncertainty as to whether the original melodies of St. Gregory have been preserved, or whether they have been corrupted or lost, is an additional argument against those who would now banish from our churches all music but that which they call 'Gregorian.'"

The fourth lecture of the term was given on Wednesday by the Rev. Professor Ouseley, Bart., the subject being, "The Progress of Music from the Reformation to the present time, with special reference to the Italian and German Schools." As Sir F. Ouseley in this lecture so highly praises the Italian school of church music, and especially its founder, Palestrina, we feel that we may here not inaptly give in his own words his account of that great composer—which our limits would not last time allow us to give, and which we were unwilling to abridge—as an introduction to the present notice:—

"Giovanni Pier Luigi was born in 1529, at Palestrina, the Præneste of the ancients. From his birthplace he received the surname of Palestrina, by which name he has been generally known ever since, so that we should remember that, when we meet with compositions said to be by Pier Luigi, or Petrus Aloysias (by which name he is also known), or Prænestinus, those names are intended to represent the same man whom we have generally known by the more common appellation of Palestrina. This great genius, after studying music under Goudimel, became so famous for his facility and originality in composition that, in 1555, he was admitted to the Pope's Chapel in Rome; in 1562 he was elected Maestro di Capella of Santa Maria Maggiore in the same city, on the death of Giovanni Animuccia; in 1571 he was honoured with a similar appointment at St. Peter's; and, lastly, having brought choral harmony to a degree of perfection which has never since been exceeded, he died in the year 1594, at the age of 65. He is one of the most voluminous composers the world has ever produced; and it is a marvellous circumstance that, in all his works, there is scarcely a bar which does not bear evidence of his extraordinary powers. He may be said to have made the great Italian school of choral harmony; and whoever writes in that pure and solemn style is said to compose '*alla Palestrina*.' In the words of Dr. Burney, we may say that 'it appears from the writings of this most venerable and exquisite harmonist that he had not only studied the greatest masters of his own time, but of the preceding century; and after vanquishing the difficulties of their style and contrivances, he demonstrated by his early works that he could put them all in practice, with the admirable improvement of a more polished harmony and flowing melody, consulting in every difficult enterprise the ear more frequently than the eye.' It was in the year 1565 that Palestrina was called upon to undertake the most important work which has ever been assigned to a musical composer. The prevalent abuses in the church music of the day had risen to such a height, that a proposition had been made at the Council of Trent for the abolition of all music in public worship, retaining only the simple *Gregorian plain chant*. This proposition was, however, rejected by the fathers of the council, who deemed it sufficient to enact a strict decree, enjoining all bishops and provincial synods to use their utmost endeavours for the correction of the scandals which disgraced the choir service. On the breaking up of the council, a congregation of cardinals was appointed by the Pope for the execution of its decrees; and two of their number—the Cardinals Vitellozzi and Borromeo—were charged with the reformation of the music of the pontifical chapel. Unable, however, to come to

a perfect agreement with the college of singers as to the possibility of effecting a complete reform, they called in the aid of Palestrina. They desired him to devote all his energies to the composition of services of such a character as to satisfy the requirements of the council, and, at the same time, to secure artistic excellence in church music. Palestrina accordingly, in an incredibly short space of time, produced three masses, the third of which was unanimously regarded, both by the congregation of cardinals and by the choir, as a complete triumph over every difficulty—animated as it was with a spirit of the purest devotion, and, as a work of genius and learning, worthy of the highest praise. This mass, afterwards known as the celebrated 'Missa Papæ Marcelli,' was performed for the first time in the Sistine Chapel, on the 19th of June, 1565. It instantly arrested the attention of all Rome, and attracted admirers from all parts of the world—and thus the music of the Church was saved."

The above quotation is lengthy, but we think that we are justified in giving in full the notice of the man who "saved the music of the church." Would that this great man were now alive that he might refute those who advocate a revival of what they call "plain song," although, to make their school somewhat more attractive to their disciples, they call in the aid of Palestrina, and claim him as their own.

The present lecture commences with some remarks on the different character of the music of different nations, and of the several styles into which the music of each nation may be sub-divided. But 300 years ago this diversity could be said to have existed only in a very rudimentary condition, and to a very limited extent. Before the days of Palestrina, indeed, it can scarcely be said to have existed at all, except in one class of music, viz., that specially called *national*. The church music of all nations was alike in all the essential points of style. As there was but one form of Christianity throughout Western Europe, and as its offices were all couched in but one language, so the music was all in one and the same style, and the only variations we have yet had to commemorate were those arising from the lapse of time and discoveries in the science, which seem to have affected all countries in Western Europe equally.

The Reformation must be looked to as the main cause of the various developments of the art which arose in the beginning of the sixteenth century, and the chief mode in which that great event affected the style of ecclesiastical music was by introducing the use of the vernacular tongues of various countries into the service of the Church, and thus ecclesiastical and national peculiarities were variously and curiously combined.

The strongly marked difference between the old French Huguenot hymn-tunes and the music of Palestrina was here shown by the performance of a specimen of each by the choir. The former was a short unison hymn, the latter a beautifully harmonised motett, "Tu es Petrus," which were rendered by the choir, under the direction of Dr. Elvey, the choragus, in a manner calculated to do full justice to each; and we cannot refrain from remarking that the insinuations which, to our knowledge, have been freely circulated, that the specimens of "plain song" given in illustration of these lectures have been arranged and performed with a view to render them ridiculous, are unworthy of comment.

Time does not now permit us to give a full account of this interesting lecture, which, however, we propose to continue in a further notice.

SELBY.—A new Roman Catholic church, in the Gothic style, built and endowed by the Hon. Mr. Petore, was opened on Wednesday by the Rev. Dr. Briggs, assisted by a large body of the clergy. High mass was celebrated. The music on the occasion was Haydn's 16th Mass. The organ was erected by Mr. Postill, of York; it contains fourteen stops, two rows of keys, and two octaves of pedal pipes.

Foreign.

PARIS.—In July last the Tribunal of Commerce condemned M. Carvalho, director of the Théâtre Lyrique, to pay Hermann Léon, the theatrical singer, 2,243fr. 50c., as an indemnity for having improperly deducted from the receipts of a benefit he took at the house, not only the ordinary expenses of a theatrical representation, but a day's rent and a day's salary of the whole

of the actors and the musicians. Yesterday week M. Carvalho appealed against this decision to the Imperial Court, but the Tribunal laid down that it was right in principle, it being contrary to the custom of the theatrical profession to deduct rent and salaries from the proceeds of a benefit, and it therefore not only confirmed the judgment, but ordered Carvalho to pay a further sum of 328fr., to which it held that Hermann Léon was entitled, and which had been overlooked by the Tribunal.

The Emperor and Empress inaugurated their return to the Tuileries by going in state on Saturday night to the great charity ball at the opera. The crowd was immense, and the crush was dreadful; but the mass made way for the Empress, who sailed about in the pride of her majestic beauty, the observed of all observers. Her Majesty literally blazed with diamonds, and looked more charming than ever. Her beauty has this peculiar charm, that it appears to increase after you have endured a brief privation from beholding it.

Steffenone, Alboni, Mario, and Corsi have been the great attractions at the Italian Opera. *Il Trovatore* and *Lucresia* have been the attractive operas. Signor Corsi improves on acquaintance.

Rigoletto is in active preparation.

Mlle. Piccolomini was to appear in *La Traviata*, on Thursday night, with the valuable co-operation of Mario as Alfredo.

La Rose de Florence, a new opera by Signor Biletta, has been very successful at the Grand Opera. Signor Biletta resided for some time in London, and was well known as a very tasteful accompanist, while his gentlemanly bearing and pleasant manners raised up for him many friends. The opera is extremely well performed, the principal parts being sustained by Roger, Bonnebée, and Mlle. Moreau-Sainti. The Emperor and Empress came from St. Cloud to witness the first representation.

We find in *Galignani* the following estimate of its merits, which may be taken as a concise expression of the general opinion of the Parisian critics:—"Opera plots are little subject to criticism, and the present is neither better nor worse than the average; the best point in it is, that it affords due opportunities for the composer to display his talents. Of these M. Biletta has availed himself with the tact and talent of a true musician. Not free of course from the defects and indecision of inexperience, his work is throughout rich in musical ideas and in fresh and gracious inspirations which seem to want but a certain amplitude of development, which experience alone can give, to become models of melody and harmony in the charming school of Bellini."

La Favorita was the opera in which Mlle. Borghi-Mamo has been so successful, not *Le Prophète*, as erroneously stated last week.

At the Opéra Comique a charming operetta by Clapiesson has been brought out, entitled *Le Sylphe*, and received with great favour. The principal characters are played and sung by Mlle. Vandenneuvel (Caroline Duprez) and M. Faure, and there are three or four most pleasing *morceaux* which are beautifully sung, and meet with hearty applause.

Ferraris and Rosati are the stars of the *ballet* at the Grand Opera.

CORRESPONDENCE.

—o— ORGANISTS.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

"Justice consists in doing no injury to men, decency, in giving them no offence."—CICERO.

SIR,—If the learned Mus. Doc., whose conduct your correspondent "Organum," so justly and properly censured the other week, will take the trouble to apply the lines at the head of this epistle to himself, and henceforth adopt more open and manly methods of procedure in his business transactions, he will receive the commendation of every man of sense.

So much for the Doctor. And now, Sir, allow me to enlarge upon a few ideas which were floating on the surface of my mind, at the time of the appearance of "Organum's" letter. There exists a great evil in our "Church Economy," which, I feel sure, you will be only too glad to eradicate. I allude to that of persons receiving the appointments as organists, who, both theoretically and practically, are totally unqualified for that office. I myself once taught a person whose knowledge of music, on his coming to me, might be summed up in that insignificant word "*ad*," who, after learning three months, through influence, received an appointment. It is hardly necessary for me to state that he "*muddled*" the service every time he performed it. Others I know who play *smoothly*, but who, theoretically speaking, know nothing. This class of individuals is dreadfully alarmed if asked to "*transpose*" a simple psalm tune, or

even a chant. As to "preluding" it is out of the question; for how can a man extemporise, with any degree of safety, who cannot "*spell*" chords, let alone his being thoroughly initiated into the myriad intricacies of "thorough bass." Such people invariably say, when questioned as to the utility or necessity of playing from a figured bass, "Oh, it's out of date, it's not used in the modern school," &c., &c. Truly philosophical, verily.

The above subject may appear, Sir, at first sight, a matter of trifling import; but it is not so by any means. How can a service go *smoothly* when the organist cannot even *glide* through his own part. Surely one on whom so much depends for the proper performance of the beautiful service of our Church, ought to be very well qualified ere he officiates. There are plenty of "good men, and true," but who having no influence are overstepped by men so vastly inferior. Impartial competition before competent and unbiassed arbitrators ought to be the rule, not the exception, as it now is.

One stroke of your magic pen on this subject, while it will carry terror to the hearts of unqualified organists, will revive the drooping spirits of many a worthy and deserving one; whose

—"Signal virtues hardly can be borne,

Dashed as they are, by supercilious scorn."

Yours, &c.,

NICODENUS NERVOESTWITTER, R. A. M.

PRICE OF ORGANS.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—Allow me to suggest, feeling greatly interested in your "organ" paragraphs, that the circulation of the *Gazette* would be much increased if the price of the various instruments could be stated; and I think such information would conduce to the advantage of the builders themselves.

—I remain, yours very obediently,

Wolverhampton, Dec. 4.

A SUBSCRIBER.

ORGAN.—THREE MANUALS.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

Dear Sir,—In your last number I find a subject broached, the importance of which, may, in truth, be considered on a par with the contested question of "Equal temperament" (for the which I still, as ever, shout "hurrah!") I of course allude to the letter of "Three Manuals." As a practical organist I can only say, that the custom of building organs with only two sound-boards, (however comprehensive such instruments may be,) has long been a matter of serious regret to me. And, now that the question is thus started, let the matter be entered into with dispassionate argument. If, indeed, any other than the question of cost, and, possibly, occasionally the want of space, may be raised as objections to the carrying out of the advantage proposed in the additional row of keys, doubtless some persons will be found to assert, that the present general method is amply convenient. While I could propose to at once accept such expressed opinions as the result of their most perfect present convictions, I would still respectfully urge the further consideration of the subject, feeling assured that calm reflection will very speedily evidence the positively beneficial influences of such additional advantage. Now that the services of the Established Church—and those of other denominations—have become more musically important, it is at once a question how facilities may be increased for the due performance of that important portion of public worship. The inspired prophet of old has said to the worshipper of every age, "Sing ye praises with understanding;" probably the attributes of the modern organ were never present to the "mind's eye" of even this seer of long past ages. Yet that fact does not lessen the importance of the recommendation; the simple question is, does the organ, with only two manuals, provide for all the requirements of an important musical service? I fearlessly back-up the assertion of your correspondent, "Three Manuals," that it does not! Whether we cite the instances mentioned in the letter referred to, or take for examples any other equally important instances, we shall find that very great advantages would be at once evident where the accompaniment is in any particular sense obligato. If, then, the question of facility is raised as regards the accompaniment of vocal music, how much more does it claim attention where the organ is also destined for *solo* purposes? It would seem to me to be the very sublimation of absurdity to erect an instrument with only two manuals, if for such uses designed. In these days of executive development we find the organ, whatever its previous pretensions may have been, rapidly assuming a most important position. Many admirers of the "king of instruments" will easily remember the wonder-working manipulations of the lamented Mendelssohn, not forgetting the also admirable performances of our countryman, T. Adams, in days that are gone; and the present brilliant demonstrations of skill to which we listen at the hands of Messrs. Hopkins, Wesley, Best, Smart, and a host of others too numerous to mention. Notwithstanding the evident superior ability displayed by such artistic excellences, even upon instruments with two manuals only, I venture to remark that few of these musical worthies would decide in favour of an organ so constructed, in preference to the more complete mechanical ar-

rangements, even though it should possess a host of "composition movements."

Presuming that such authorities are not despicable, I may venture to echo the remark of your correspondent, expressing my hope that the question may receive due consideration at the hands of "parties concerned."

Apologising for the length of my letter, I am, dear Sir, your faithful servant,

IMPERFECT FIFTH.

Manchester, December 4.

OUR SCRAP BOOK.

THE TESTIMONIAL NUISANCE.—I have been so little in England of late years that I do not know whether the institution which I am about to describe is a Scotch peculiarity, or whether it exists on your side of the border; I mean what may be called the testimonial nuisance. There is hardly anybody left in this country who has not had a snuff-box, watch and chain, purse of sovereigns, teakettle, claret-jug, bookcase, gig-whip, saddle and bridle, pony, horse, cow, pig, dogcart, set of harness, timepiece, Matthew Henry's "Commentary on the Scriptures," load of meal, cart of potatoes, pig's face, German silver pencil-case, everlasting gold pen, pulpit gown and cassock, case of mathematical instruments, teatray, set of teacups, dozen of teaspoons, dozen of shirts, dozen of pocket-handkerchiefs, or dozen of flannel waistcoats, presented to him by a circle of friends and admirers, and the presentation chronicled at great length in the local newspaper. Country gentlemen, clergymen, railway guards, drivers of stage coaches, gamekeepers, shepherds, local poetasters, farmers, newspaper reporters, keepers of public-houses, schoolmasters, turnpike-gatekeepers, railway signalmen, stokers of coasting steamers, are among the people most frequently honoured in this way. When a testimonial is presented to a man in the humbler walks of life it is usually followed by a supper, concerning which the *Whistlebinkie Gazette* never fails to record that the arrangements reflected the utmost credit on mine host of the Blue Boar; the evening was spent most harmoniously, Mr. Ronald M'Craken favouring the company with his favourite song, "Jenny dang the Weaver," and at a late hour all parties went home, "happy to meet, sorry to part, and happy to meet again." Whenever a new minister comes to any parish, on the day of his induction he is presented with a superb pulpit gown (made by Messrs. Roderick, Doo, and Co., our enterprising fellow-townsmen) and a pulpit Bible and Psalm-book, purchased at the establishment of Mr. M'Lamrock, bookseller, 91, High-street. On going away he receives a timepiece or silver salver (furnished, we understand, by Messrs. Waxey and Jollikin, chronometer makers, Saltergate), and, if a poor man, perhaps a purse of sovereigns (the purse made by the fair fingers of Miss Jemima M'Corkle, daughter of the much-esteemed surgeon of that name). The handsome gift (we invariably learn) was presented in a few brief but pithy remarks by Mr. James M'William, farmer in Cleugh-Lochacher; and the rev. gentleman, who appeared much overcome by his feelings, made an affecting and suitable reply. Occasionally we find it recorded, that the tenantry on the estate of Netherwoodie and Clanjamfry proceeded to the mansion-house, and presented Skipness Alexander Skipness, Esq., their esteemed landlord, with his portrait, drawn in the first style of art, by Cosmo Saunders, Esq., R.S.A. They likewise presented an elegant Cairngorm brooch to Mrs. Skipness; a whip to Master Sholto Skipness Skipness; and a humming-top to Master Reginald Comyne Skipness, the latter gentleman aged one year and eight months. Mr. Skipness, much affected (recipients of testimonials in this country are always much affected), made a suitable reply. He felt his merits were greatly over-estimated. If, indeed, it were true that he had been the first to introduce into the country an improved breed of pigs, he had his reward in the whisperings of an approving conscience. Turnips had for years occupied much of his attention; nor had cheese passed without many serious thoughts. Onions and carrots, he might say, had rarely been absent from his mind. Still, much remained to be done. There was no limit to the fat which might be carried by the Clanjamfry breed of cattle; and whatever might be the feeling of others, he, for one, would always connect the gimmers and hogs of this district with the future prosperity of the country. The tenantry were then entertained at the hospitable board of Netherwoodie, and left at a late hour, having spent an evening which will long be cherished as a green spot in memory's waste.—*Fraser's Magazine*.

Musical Publications.

(Continued.)

Two Shillings only.—"MESSIAH" from MOZART'S Score, arranged by JOHN BISHOP; large 8vo., 2s. Also THE CREATION, uniformly with MESSIAH, 2s.

SONGS, &c.—For 7d. in postage stamps will be forwarded the WORDS of 127 select SONGS, Duets, &c., in an elegant little book, entitled "Select Lyrics," suitable for the pocket, the drawing-room table, or a small souvenir. An invaluable assistant to vocalists in selecting songs, &c.

"On the banks of a beautiful river."

By W. T. WRIGHTON. Poetry by J. E. CARPENTER, Esq. With an elegantly ornamented title, 2s. 6d. "Mr. Wrighton, who has won the suffrages of the million by his 'Postman's Knock,' is equally a favorite in the drawing-room; witness his 'Smiles and Tears,' and these two beautiful songs.

London: ROBERT COCKS and Co., New Burlington-street, music publishers to their Majesties Queen Victoria and the Emperor Napoleon III., and of all music-sellers.

"HARK TO THE MERRY BELLS."

A Christmas Carol, by THOMAS LLOYD FOWLE. This favourite composition sent post-free for 13 stamps, on application to the Author, at Crawley, Sussex.

MUSIC.—A CATALOGUE of a MISCELLANEOUS COLLECTION of MUSIC, ancient and modern, sent free on receipt of two postage stamps. Address S. WHITE, music-seller, 35, Holborn-hill. Music bought.

Just published,

MEMORY.—A Serious Glee for 3 Voices.

The words written by S. LOVER, Esq. Inscribed to the memory of the late lamented Major WILLIAM PITCAIRN CAMPBELL, Son of the Rev. Augustus Campbell, Rector of Liverpool, by the Composer, GEORGE HOLDEN. Price 3s.

LONDON: published for the Composer, by CRAMER, BEALE, and CHAPPELL. To be had of Messrs. HINE and SON, Church-street; Mr. J. SMITH, Lord-street; and at the Composer's Residence, 22, Rodney-street.

Miscellaneous.

THE MUTUAL LIFE ASSURANCE SOCIETY.

39, KING STREET, CHEAPSIDE, LONDON.
Established 1834.

This is a purely Mutual Life Assurance Society, with a Capital of more than £250,000 invested in Government and Real Securities, created entirely by the steady accumulation of the Premiums, and all belonging to the Members. The Assurances in force are £1,350,400, and the Income upwards of £60,000 per annum.

Detailed Prospectuses and Forms of Proposal, together with the list of Bonuses paid on the Claims of the past year, and the General Cash Account and Balance Sheet of the Society to the 31st December last, will be given on a written or personal application.

CHARLES INGALL, Actuary.

The friends of the Society and the general public are respectfully advised that any Assurances effected within the present year will have the advantage of one year in every Annual Bonus.

Riding Schools and Hunting Grounds, Kensington-gate, Kensington.—This vast establishment, with its seven acres of land so disposed as to combine all the features of the hunting-field and the covered school, enables the Messrs. BLACKMAN to guarantee their pupils a proficiency elsewhere unobtainable. Schools attended.

FASHIONABLE DANCING.

Mr. LLOYD, teacher for the Royal Balls, instructor of the officers of the army and navy, RECEIVES PUPILS of all ages, private or incognito, or in select classes; completes them in a few lessons.

47, Quadrant, Regent-street. Ladies and children are instructed by a lady from Paris.

HOLLOWAY'S PILLS.—The Paragon

Remedy.—Charles Robertson, Brighton, informs Professor Holloway he was afflicted for nine years with Asthma; several physicians pronounced his case hopeless, and being a private in the Royal Marines, he received his discharge, and returned to his native place. The difficulty in breathing, and that choking sensation so peculiar to the complaint, compelled him to rest by night in an easy chair. When every hope and every remedy had failed, by the aid of this inestimable medicine he was restored to perfect health.—Sold by all medicine venders throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidice, Smyrna; and E. Muir, Malta.

Book Auction Rooms, 101, Piccadilly.—Established 1794.

MESSRS. PUTTICK and SIMPSON beg to announce that their season for SALES of LITERARY PROPERTY has commenced. In addressing executors and others entrusted with the disposal of libraries and collections (however limited or extensive) of manuscripts, autographs, prints, pictures, music, musical instruments, objects of art and vertu, and works connected with literature and the arts generally, they would suggest a sale by auction as the readiest and surest method of obtaining their full value: and conceive that the central situation of their premises (near St. James's Church), their extensive connection of more than half a century's standing, and the careful circulation of their catalogues in all parts of the country, and when necessary, throughout Europe and America, are advantages that will not be unappreciated. Messrs. P. and S. will also receive small parcels of books or other literary property, and insert them in occasional sales of property of a kindred description: thus giving the same advantages to the possessor of a few lots as to the owner of a large collection. Libraries catalogued and arranged, and valued for the probate or legacy duty, or for public or private sale.

Exhibitions, &c.

THE SOULAGES COLLECTION OF

ITALIAN ART will be EXHIBITED to the public on and after Monday next, Dec. 8, at Marlborough-house, Pall-mall. Admission free on Mondays, Tuesdays, and Saturdays; and by payment of 6d. on Wednesdays, Thursdays, and Fridays.

DEEP INTEREST being evidenced by the public to inspect the GRAND PICTURE of the ALLIED GENERALS and their OFFICERS before SEBASTOPOL, Messrs Lloyd, Brothers, and Co. have secured the picture for a few days longer; it will, therefore, remain at the Great Room in the Auction Mart, city, till December 12, and then will be positively removed. Cards (the date of which has expired) will be admitted up to the day of closing. Brilliantly lighted with gas. Open from 10 to 4 each day. Admission, 6d. each person. The picture contains 80 portraits from the life.—22, Ludgate-hill.

CRYSTAL PALACE.—Picture Gallery.

—The WINTER EXHIBITION of Pictures by Living Painters of all the Schools of Europe is NOW OPEN to the Public. The prices of those for sale may be learnt on application to Mr. Mogford, in the Gallery.

CRYSTAL PALACE.—Gothic Sculpture.

—An interesting collection of Casts of Sculpture in the Gothic style, by the late Charles Geerts, of Louvain. The series consists of Groups, Niches, Statues, Statuettes, &c. The only Copies of the Works executed by this talented Sculptor.

CRYSTAL PALACE.—The CERAMIC

COURT, containing Illustrations of Pottery, from the earliest Chinese and other Manufactures, down to the most perfect and elaborate Works of Messrs. Copeland, Minton, Ridgway, Kerr and Binns, Chamberlain, &c., is NOW OPEN.

GRAND GERMAN FAIR & MUSICAL

PROMENADE, REMOVED from the Portland Bazaar to the Portland Gallery, opposite the Royal Polytechnic Institution, Regent-street. Open from Ten a.m. till Six p.m. Admission free.

Mr. ALBERT SMITH'S MONT BLANC,

Baden, Up the Rhine, and Paris, is NOW OPEN EVERY EVENING (except Saturday), at 8 o'clock. Stalls, 3s.; area, 2s.; gallery, 1s. Stalls can be secured at the box-office, Egyptian-hall, Piccadilly, every day, between 11 and 4, without any extra charge. The Morning Representations take place every Tuesday and Saturday, at 3 o'clock.

Miss P. HORTON'S Popular Illustra-

tions.—Mr. and Mrs. T. GERMAN REED will give the above ENTERTAINMENT, at the Gallery of Illustration, EVERY EVENING (except Saturday), at 8 o'clock. A Morning Performance every SATURDAY, at 2 o'clock.—Stalls, 3s., 2s., 1s., may be secured at the Gallery, and at Cramer, Beale, and Co.'s, 201, Regent-street.

GORDON CUMMING, THE LION

SLAYER, will give his new and popular Entertainment, illustrating his Exploits and Adventures in the Far Interior of South Africa, every evening (except Saturday) at 8. Morning representation every Saturday at 3 o'clock. Plans, by Mr. Harries Wilson. Admission, 1s. and 2s.; Stalls (which may be taken daily, between 11 and 4, without extra charge) 3s.—232, Piccadilly.

SALLE VOUSDEN, 315, Oxford-street,

ten doors from Regent-circus, has been fitted up and decorated expressly for the representation of the new and original Entertainment, entitled THE UNITY OF NATIONS, by Valentine Vouden, as performed by him for 300 consecutive nights in Dublin. Every evening during the week (Saturday excepted). Doors open at half-past 7, to commence at 8 o'clock. Admission, 1s.; unreserved seats, 2s.; stalls, 3s., which may be secured at Mr. Mitchell's, Royal Library, 35, Old Bond-street.

PARIS.—PARISIANS AND THEIR

Pursuits, Baden, Black Forest, Caricature, rough Dioramic Sketches, and Piano.—CHARLES OKEY, K.L.H. Every evening (except Saturday) at 8. Tuesday and Saturday mornings at 3. Area, 1s.; Stalls, 1s. 6d.—Regent Gallery, Quadrant, Regent-street.

PANORAMA of ST. PETERSBURGH

is now OPEN, at Burford's, Leicester-square, taken from the Observatory, and showing the Palaces, Admiralty, and other public buildings of this magnificent city. The Fall and Interior of Sebastopol, taken from the Malakhoff, with the assault on it and the Redan, is also open, and the Bernese Alps are now on view.—Admission, 1s. to each Panorama. Open from 10 till dusk.

PHILHARMONIC HALL and SALLE

de DANSE, Newman-street, Oxford-street, licensed pursuant to Act of Parliament. Open every evening. Boxes, 1s.; amphitheatre, 6d.; area, 3d. GRAND CONCERT, supported by talented vocalists, and splendid Ballet by the Deulin Family. The Brothers Elliott in their drawing-room entertainment. The elegant Ball Room will be thrown open at half-past nine. Dancing to George Hayward's renowned band. Ladies and gentlemen paying to the boxes or amphitheatre, will receive a free pass to the Salle de Danse, from the Philharmonic Committee, who hold their soirées dantesques nightly. Subscription, one night, 6d., monthly, 10s. 6d., quarterly, £1 12s. 6d.

TOUR of EUROPE.—GREAT GLOBE,

LEICESTER SQUARE.—VOYAGE TO SEBASTOPOL AND BACK, by the Danube and the principal Cities of Europe, at Twelve, Three and Eight o'clock. The Oriental Gallery of the Arms, Costumes, and the People of the East, life size.—The Model of Sebastopol.—The Model of the Earth, with Illustrative Lectures every hour. A collection of Russian arms, pictures, and trophies. Military Gallery of the Armies of Europe. Admission to the whole building, 1s.; children and schools half-price. Open from 10 a.m. to 10 p.m.

CHARLES OKEY'S PARIS.

Parisians—their Pastimes.—St. Cloud—Versailles—Heidelberg.—Baden—Wildbad.—Caricature Plans.—Rough Sketches. Every evening, except Saturday, at 8. Tuesday, Thursday, and Saturday mornings, at 3. Area, 1s.; stalls, 6d.—Regent Gallery, Quadrant.

Exhibitions, &c.

(Continued.)

MADAME TUSSAUD'S EXHIBITION,
Bazaar, Baker-street, Portman-square.—Full-length portrait models of DOVE and PALMER are now added to the Exhibition.—Admittance, 1s.; extra rooms, 6d. Open from 11 till dusk, and from 7 to 10. Brilliantly illuminated at 8 o'clock.

THE ZOOLOGICAL SOCIETY'S GARDENS, in the Regent's-park, are OPEN daily.—Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d.

Theatrical Announcements.

THEATRE ROYAL, DRURY LANE.—

Lessee Mr. E. T. SMITH.

Acting-manager . . . Mr. Charles Mathews.

Stage-manager . . . Mr. Robert Roxby.

Scenic artist, . . . Mr. William Beverley.

EAST WEEK OF PERFORMING BEFORE THE CHRISTMAS HOLIDAYS.

The eminent comedian Mr. Charles Mathews, and the Talented Dramatic Company, at the following Reduced Tariff of Prices, lower than any other west-end theatre:—Galleries, 6d. and 1s.; upper boxes, 1s. 6d.; pit, 2s.; first circle 2s. 6d.; dress boxes, 3s.; stalls, 5s.; private boxes, 10s. 6d., £1 1s., £1 11s. 6d., and £2 2s.—Doors open at half-past six, commence at seven; second price at nine o'clock.

On Monday, December 8, 1856, and on Tuesday, Wednesday, and Thursday, Her Majesty's servants will perform the comic drama, entitled

AGGRAVATING SAM,

Characters by Mr. Charles Mathews, Mr. Robert Roxby, Mr. Tilbury, Mr. George Honey, Mr. Templeton, Mr. Walton, Mrs. Selby, Miss M. Oliver, and Miss Mason. After which, the celebrated drama, entitled

THE CAPTAIN OF THE WATCH,

In which Messrs. Charles Mathews, Robert Roxby, A. Younge, Miss Mason, and Miss M. Oliver will perform. To be followed by the laughable piece of

TWO HEADS BETTER THAN ONE.

Supported by Mr. Robert Roxby, Mr. Tilbury, Mr. Templeton, Mr. Worrell, and Miss Wadham. To conclude with an entirely

NEW BALLET,

Arranged by Mons. Petit, of Her Majesty's Theatre, in which Mdlles. Emelie and Jenny Osment, of the Grand Opera, Paris, will appear, assisted by a powerful corps de ballet.

On Friday, December 12, will be performed (first and only time this season), the comedy of

USED UP.

Principal characters by Mr. Charles Mathews, Mr. Robert Roxby, Mr. Tilbury, Mr. Vincent, Mr. Worrell, Mr. Templeton, Miss M. Oliver, and Mrs. Frank Matthews. After which, the admired petite drama, entitled

SOMEBODY ELSE.

In which Mr. Charles Mathews will sustain his original character. With other entertainments, for the

BENEFIT OF MR. E. T. SMITH, LESSEE.

On Saturday, a variety of entertainments in which Mr. Charles Mathews and the entire company will appear. The last night of performing before the holidays.

On Boxing-night, the 26th instant, will be produced a Grand Comic Christmas Pantomime, by E. L. Blanchard, Esq., which, for gorgeous splendour and effects will surpass all the former pre-eminently successful efforts which has given to this establishment a world-wide celebrity for pantomime. The magnificent scenery by the inimitable artist, Mr. William Beverley, and the pantomime produced under the direction of Mr. Robert Roxby.

ROYAL OLYMPIC THEATRE.—

Under the Management of Mr. Alfred Wigan.

On MONDAY, and during the week, **WIVES AS THEY WERE, AND MAIDS AS THEY ARE.** To conclude with a new farce, called **JONES, THE AVENGER.** Jones, the Avenger, Mr. Robson.

THEATRE ROYAL, HAYMARKET.—

Under the Management of Mr. Buckstone.

THIS EVENING, in consequence of its great success, **THE SCHOOL FOR SCANDAL**, in which Mr. Murdoch, who is nightly received with enthusiasm, will sustain the character of Charles Surface; Sir Peter, Mr. Chippendale; Sir Benjamin Backbite, Mr. Buckstone; Crabtree, Mr. Compton; Joseph, Mr. Howe; Sir Oliver, Mr. Rogers; Sir Harry (with a song), Mr. W. Farren; Lady Teazle, Miss Reynolds; Mrs. Candour, Miss Talbot; Lady Sneerwell, Mrs. Poynter; Marie, Miss E. Sabine. After which, the new and successful farce of **A FAMILY FALLING**, in which Miss Blanche Fane and Mr. Buckstone will appear. With (for positively the last night) the ballet of **THE STAR OF ANDALUSIA**, by Perea Nena and her unrivalled Company of Spanish Dancers, being the last week but two of their engagement. To conclude with **THE DUMB BELLE.**

On Monday and Tuesday (by desire), the comedy of Money, in which Mr. Murdoch will appear in the character of Evelyn.

THEATRE ROYAL, ADELPHI.—

Proprietor and Manager, Mr. B. WEBSTER.

Real Success! Great Adelphi Hit! The Elves, in which Madame Celeste will appear as the Statue Bride every night.—Revival of the Mysterious Stranger, in which Mr. Wright and Madame Celeste will sustain their original characters.—THIS EVENING (December 6), the celebrated drama of **THE MYSTERIOUS STRANGER**, by Messrs. Wright, P. Bedford, C. Selby, Parselle, Garden, F. Hall; Mesdames Celeste, Wyndham, Mary Keeley, Arden, &c. After which, with new scenery, dresses, machinery, and appointments, the highly successful grand new fairy ballet extravaganza, called **THE ELVES**; or, the Statue Bride, Sylvia (the Statue Bride), Madame Celeste. Other characters by Messrs. Wright, P. Bedford, C. Selby, Le Barr; Mesdames Wyndham, Mary Keeley, K. Kelly, Chatterley, Arden, &c. Concluding with **BETTY MARTIN**: by Miss Mary Keeley.

On Monday, Mr. Benjamin Webster will make his first appearance in the celebrated drama called Janet Pride. After which, with new scenery, dresses, and appointments, the highly successful grand new fairy ballet extravaganza called **THE ELVES**; or, The Statue Bride. Sylvia, Madame Celeste.

ROYAL PRINCESS'S THEATRE.—

Under the Management of MR. CHARLES KEAN.—

THIS EVENING, A MIDSUMMER NIGHT'S DREAM, and the petite comedy of **OUR WIFE**; or, The Rose of Amiens. Mendelssohn's celebrated Overture to A Midsummer Night's Dream will commence 5 minutes before 7.

On Monday, and during the week, A Midsummer Night's Dream. After which, on Monday and Thursday, The Corsican Brothers. With, on Tuesday, Wednesday, Friday and Saturday, Our Wife; or, The Rose of Amiens.

LYCEUM THEATRE ROYAL.—

Lessee, Mr. Charles Dillon.

THIS EVENING (Saturday), will be produced (first time), a new and original play, in five acts, entitled **THE CAGOT**; or, Heart for Heart. Concluding with other entertainments.

In consequence of the great success, Othello will shortly be repeated.

LYCEUM THEATRE ROYAL.—

Miss FITZPATRICK respectfully announces that her BENEFIT will take place on MONDAY NEXT, the 8th instant, on which occasion will be performed **DOING THE HANSOM**. To be followed by **THE LOVE CHASE**. Constance, Miss Fitzpatrick. After which, **THE ROUGH DIAMOND**. Margery (first time in London), Miss Fitzpatrick. To conclude with a Ballet, in which Miss Rosina Wright will appear. Tickets to be had at the box-office of the theatre; also at Mr. Mitchell's and Mr. Sams's libraries; and of Miss Fitzpatrick, 3, Brompton-grove.

ASTLEY'S ROYAL AMPHITHEATRE.

Lessee and Manager, Mr. Wm. Cooke.

On Monday, December 8th, and during the week, Shakespeare's **MACBETH**, with equestrian illustrations and gorgeous effects equal, if not surpassing, those which accompanied and sustained the renown of Richard III., which was performed the unparalleled number of Ninety consecutive nights—unprecedented in any theatre in the world.

GERMAN PLAYS.

ROYAL ST. JAMES'S THEATRE.—

THIS EVENING, THREE GERMAN PLAYS will be performed by a German Company. Between the acts Musical Entertainments, in which Madame Zimmermann, Mr. Hamilton Brahm, Herr Wilhelm Ganz, Signor Mosca, and Herr Beck will appear. To which will be added a French Scene Comique by Mdlle. Doré and M. Lucien; and a Pas de Caractère by Mdlle. Doré and Herr F. Weiss.

For prices and particulars see large bills. Tickets to be had at Mitchell's Royal Library; Jullien's; Cramer, Beale, and Co.'s; and other shops.

Musical Instruments.

WHEATSTONE & Co.'s Harmoniums, in solid cases, manufactured by them expressly for Churches, Chapels, Schools, &c., have the full compass of keys, are of the best workmanship and material, and do not require tuning.

With One Stop, 5 octaves, Oak, . . . 10 Guineas.
With One Stop, Figured Oak, or Mahogany Case 12 Guineas.
With Three Stops, Organ Tones, large size 16 Guineas.
With Five Stops 22 Guineas.
With Eight Stops 24 Guineas.
With Ten Stops 30 Guineas.
Messrs. WHEATSTONE obtained the only Great Exhibition Prize Medal for Harmoniums in 1851.

An extensive assortment of French Harmoniums, by Alexandre, at prices from 6 to 55 Guineas, 20, Conduit-street, Regent-street, London.

WANTED, TWELVE good WORKMEN, in the PIANOFORTE CASE MAKING, and FITTING-UP; also, two Apprentices, or Improvers. Apply at 6 and 7, Hoxton Old Town, near the Old-street-road.

CONCERTINA FOR SALE.—A Gentleman, too much engaged to devote sufficient time to music, wishes to dispose of his Concertina. It is by Wheatstone, has full compass of 48 keys, double action, rosewood, and in rosewood case. It is in perfect order and tune. Price £5. Address, Grimaldin, Button's Coffee House, Fleet-street.

PIANOFORTES, Seventeen Guineas, for hire 12s. per month, warranted by a stamped guarantee for seven years, having metallic plate, 64-octaves, and all recent improvements. A drawing for sale sent for three stamps.—R. J. VERN, pianoforte manufacturer and music seller, 65, Baker-street, Portman-street. All music half-price.

Pianofortes and all kinds of Musical Property Sold.

Messrs. KELLY and Co., Auctioneers of Musical Instruments, receive every description of musical property for SALE. Messrs. Kelly and Co. confidently submit this mode of disposal as the most advantageous in every respect, as from their experience with musical instruments during the last 20 years, and their large connection, they can ensure the full value being realized. Pianofortes, organs, and harps warehoused or sold on commission. 11, Charles-street, Middlesex Hospital.

HARMONIUMS.—NEW MODEL. CRAMER, BEALE, and Co., 201, Regent-street.

CONACHER & BROWN (from London), ORGAN BUILDERS, Huddersfield.

BISHOP and STARR, Organ Builders, 1, Lisson-grove, South, have now several of their small **ORGANS** termed the "Organetto Profondo," in various stages of progress. The great desideratum of depth of tone, with power in a small space, and at a moderate price, render them suitable either for the chapel or parlour.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, December 6, 1856.